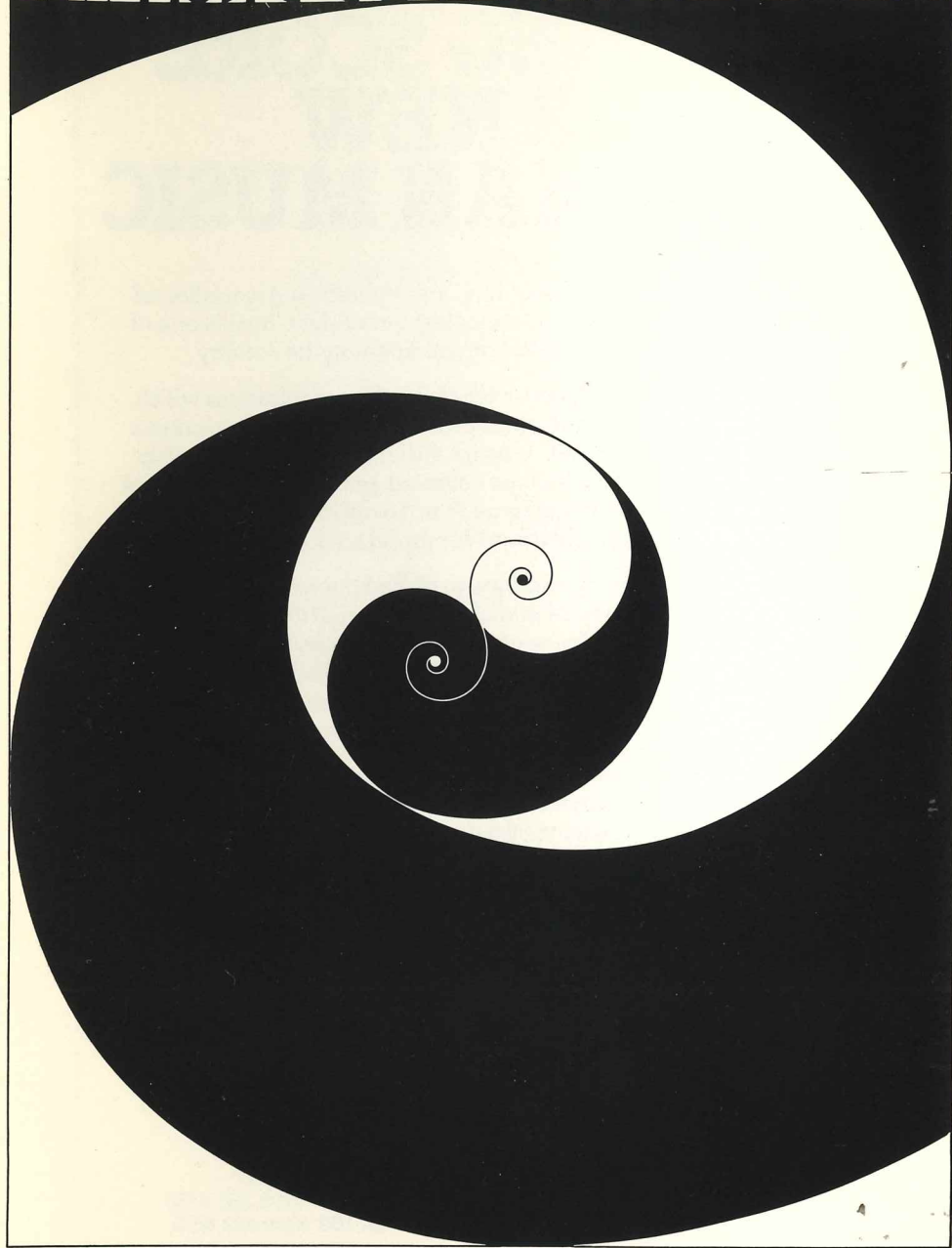


NEW MUSIC CONCERTS 1980-81



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ROBERT AITKEN
ARTISTIC DIRECTOR
presents

A BELGIAN WEEKEND PART I ENSEMBLE MUSIQUE NOUVELLE

OCTOBER 25, 1980



— Walter Hall, Edward Johnson Bldg., University of Toronto —

PROGRAMME

• JEAN-LOUIS
ROBERT

— Takshasila
(for clarinet solo)

• HENRI POUSSEUR

— Icare Apprenti *(for
instrumental ensemble)*

• PIERRE
BARTHOLOMÉE

— Mezza Voce *(for violin,
clarinet, piano and percussions)*

• PHILIPPE
BOESMANS

— Attitudes (concert version)
*Text: MICHELE BLONDEEL
Voice: LYNDIA RICHARDSON*

PERFORMERS

ENSEMBLE MUSIQUE NOUVELLE

- George Octors Jr., *Director
and First Percussionist*
- Chantal Bohets, *Piano*
- Pierre Thomas, *Piano*
- André Kleve, *Violin*
- Jean-Pierre Peuvion, *Clarinet*
- Bernard Foccroulle, *Organ
and Synthesizer*
- Daniel Delmotte, *Percussion*
- Lynda Richardson, *Voice*

L'ENSEMBLE MUSIQUE NOUVELLE

The Ensemble Musique Nouvelle was founded in 1962 at the initiative of Pierre Bartholomée who was director from 1964-1976. Without ignoring the traditional repertoire, (the Ensemble has played works of Purcell, Couperin, Brahms, Schubert, etc.) a large part of its activities has been devoted to the study and spread of contemporary works. It has formed a vast repertoire of works using important new techniques of composition. Composers such as Henri Pousseur, Philippe Boesmans and Jean-Louis Robert have written works for the Ensemble.

The composition of the group varies widely depending upon the pieces played and can consist of an instrumental soloist to 25 or 30 performers. Since its creation the Ensemble has given concerts and broadcasts on radio and TV in 13 European countries. This year the group is touring the U.S. and Canada. The Ensemble regularly participates at large international festivals (Avignon, Venice, Berlin, Darmstadt, Belgrade, Warsaw, Madrid, Liège, Paris); it has also cut several records in Germany and in Belgium.

Since 1976 Georges Octors, Jr. the 1st percussionist has conducted the Ensemble, and he is also percussionist at the National Orchestra of Belgium.



Program Notes

TAKSHASILA - Jean-Louis Robert

"The village of stone cutters" is an ancient sanskrit name of the place Taxila, nestled at the foot of the Cachemire mountains.

Takshasila I, became first "stone" of a set of pieces for clarinet (one for clarinet, the other for clarinet solo and ensemble).

This work alternates sharply, between moments of violence with moments of great calm and slowness. At times it alludes to western music and at other times it has a veiled oriental nature.

Takshasila, the latest composition of Jean-Louis Robert, is dated April, 1979 and is dedicated to Henri Pousseur on his 50th birthday.

ICARE APPRENTI - Henri Pousseur

"After having finished (in 1970) the Ephémérides d'Icare 2, in which each of the 20 musicians follow more or less a precise musical directions, I wanted the performers to develop personal improvisations around a dominant theme. Therefore it became necessary to write a preparatory study, Icare Apprenti. Since it can be played with from 1 to 80 musicians and many instruments or families of instruments can be used, this open form piece allows the performers to improvise around given passages of intervals and notes. The large scale form of the piece is generated by moving from passage to passage by polyphonic and rhythmic bridges indicated in the score"

MEZZA VOCE - Pierre Bartholomée

"Four musicians - certain similarities - the violin and the clarinet, the piano and the percussion. A solo percussion (4 skin instruments of deep sonority). A trio, a quartet.

Seven pieces with tight relationships. Veiled sounds, secret sounds. Slowness. Certain moments of extreme speed. Timbres, registers, polyphony, harmony... an instrumental game held tightly together. Thus one makes chamber music."

ATTITUDES - Philippe Boesmans

A musical fantasy in 22 scenes

This work is structured around relationships which exist between musical statements and physical gestures. These relationships can be considered to be of three kinds: in the first, there is no relationship; in the second, the music dictates the gesture as in the case with traditional music theatre; in the third, the dictatorship of music over gesture is questioned. An attempt is made to try and regain a harmony between the two.

Each state corresponds to a style of music reminiscent of various pasts of western music history. The first is predominately rhythmic, the second predominately lyrical, and the third disjointed and eclectic, as is the serial music tradition. Each historical statement is alluded to throughout states one and two.

Attitudes - does not tell a story. Instead, the phrase "a woman runs across a square..." serves as a fragmentary image, an image which is reflected in both the text of the singer and the instrumental writing.



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JEAN-LOUIS ROBERT

Jean -Louis Robert was born in Haine-Saint-Pierre in 1948. He studied at the Royal Conservatory of Mons, than at the Royal Conservatory of Liège, where he worked with Henri Pousseur.

As pianist, he teaches at the Royal Conservatory of Liège, and plays a very important part of the Ensemble Musique Nouvelle.

He has composed solo works, chamber works and orchestral works, two of the most important being Le Cerisier éclaté for piano, and Aquatalis for large orchestra.

HENRI POUSSEUR

Henri Pousseur was born in Malmédy, Belgium (1929). He studied at the conservatories in Liège (where he worked with Pierre Froidebise) and in Brussels (where he worked with André Souris and pianist Marcelle Mercenier). During this time he made his first contact with the Viennese school of music and most importantly, with the works of Webern. Meeting Pierre Boulez (1951), Karlheinz Stockhausen (1953) and Luciano Berio (1956), he took active part in the European serial movement. In 1954 he wrote his first electronic piece (at Cologne), and later 1957 at Milan, he realized the important electronic work Scambi.

In 1958, he co-founded the Apelac Electronic studio in Brussels, and later in 1970 founded the "Centre de Recherches Musicales de Wallonie" in Liège. He has also taught at Darmstadt, in Basel, Cologne, Paris, and the University of New York in Buffalo.

His principal compositions are: Couleurs Croisées, (1967) for orchestra; Les Ephémérides d'Icare II, (1970) for principal soloist, concertino (3 musicians),

ripieno (16 musicians); Système des Paraboles, (1972) for electronic tape; Les Epreuves de Pierrot l'Hébreu, (1974), music theatre for the 100th anniversary of Schoenberg; Le Procès du Jeune Chien, (1977) an opera; Votre Faust, (1961-67) an operatic fantasy written in collaboration with Michel Butor; and Chevelures du Temps, (1979) a popular oratorio written in collaboration with Michel Butor.

PIERRE BARTHOLOMÉE

Pierre Bartholomée was born in 1937. He studied at the Royal Conservatory of Brussels, continuing his compositional work under the direction of Henri Pousseur. A pianist, Pierre Bartholomée was the founder and conductor of the Ensemble Musique Nouvelle until 1976, when he became the permanent conductor and artistic director of the Philharmonic Orchestra of Liège. He was one of the founding members of the Centre de Recherches Musicales de Wallonie, a centre to promote the study, practice and information exchange of contemporary music of all forms.

His principal works include: Harmonique, (1970) for orchestra; Le Tombeau de Marin Marais, (1967) for violin, 2 violas da Gamba, and harpsichord; Chanson, (1964) for cello; La Tenebre Souveraine, (1967) for 5 vocal soloists, double chorus and orchestra.

PHILIPPE BOESMANS

Born in Tongres, Philippe Boesmans attended the Conservatory of Liège, where he met and studied with Pierre Froidebise and Henri Pousseur. His compositions, emanating from the post-Western serial tradition, have been played in numerous festivals of contemporary music including; Darmstadt, Warsaw, Cannes, Brussels, Royan, Metz, and the Paris Biennale.

Two recordings of his works have won prizes: Fanfare II and Upon al mi won the Grand Prix des Discophiles de Belgique, and the Prix Italia.

The prizes Rene Snepvangers and the Prix de l'Union de la Presse Musicale Belge, went to a recording that contained three of his works: Intervalles II for large orchestra; Sur mi, performed by the Ensemble Musique Nouvelle; and Fanfare I, for two pianos.

Philippe Boesmans is particularly interested in combining diverse instrumental or acoustic sounds. He views such combinations in two distinct ways: either the resultant sonic entity is derived from precise and carefully calculated selections of the derivative sounds, or, the sounds are combined with a certain freedom, allowing spontaneous development of the material.

His principal compositions are: Fanfare I, for two pianos; Fanfare II, for organ; Upon la mi and Intervalles II, for large orchestra; Multiples, Sur mi and Sonate for two pianos; Impromptu, for 23 instruments; Symphonie, for piano solo; Correlations, for clarinet and 2 groups of instruments; Explosives, for harp and 10 instruments; Verticales, for large orchestra; Ring, for electronic organ and instrumental ensemble; Attitudes, a musical fantasy created in Brussels; and Concerto for violin.

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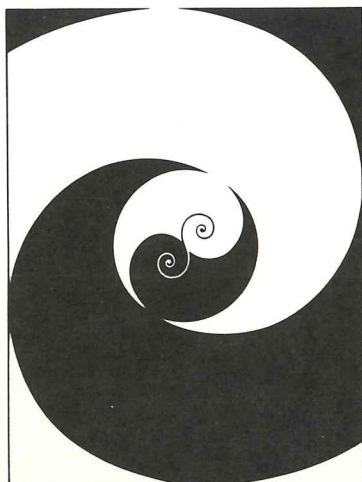
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